home.

## NEW PUBLICATIONS.

A CHARMING GIRL.,

TROUBLESOME DAUGHTERS, By L. B. WALFORD, Author of "Mr. Smith," "Panline," "Cousins," etc. 8vo. pp. 530. Henry Holt & Company. Into a world of dreary summer novels steps Kate Newbattle, a girl of girls, a thing of smiles and tears, of quick wit and keen mind, of noble pride and generous humility. Hot-tempered she is and rash; an unlessoned girl, unschooled, unpractised; happy in this, she is not yet so old but she may learn, and learn she does from the first page to the last of Mrs. Walford's graceful story, and half Katharine half Portia that she is, she does not lack her lord, her governor, her king" to tame her mettlesomeness, and to reward her tender submission. How his lordship begins the task may perhaps be quoted. The seventeen year-old Kate, childishly rebellious under the new rule of a silly, and indolent father, is banished to a farm-house to cool her quick temper. Thereto happens to come the son of her stepmother by her first marriage-a fine fellow whose heart is touched by the girl's loneliness and sorrow, and who is a good brother till an irresistible sentiment warns him that, after all, there is no relationship between them. He undertakes to subdue the little rebel and mend matters at

"Why did you come t" continued Kate, as though she bardly knew what she was saying. "I know you meant to be kind, and it is not your fault; but you had better have left me alone. If you had stayed there, it would have been far better; you have done me no zood."

"Now," said Evelyn, desidedly, "now, Kate, you are going to be a good girl; dry your eyes, and talk sense. You know very well that you have metely to say you are sorry, and mean to behave better in future, and a few proper little speeches of that kind, and you can come out of your corner to-morrow. Don't look so determined over it; wait a minute, and let us talk it over quietly. You and my mother don't get on; that I understand very well. But it appears that you were not an entirely harmonious appears that you were not an entirely harmonious family party, even before Lady Ohvin's day. I heard more than one hut dropped about a certain 'naughty Kate' that had no reference to the step-mother."

"By whom? By Alice?" quickly,
"I wonder if it is fair to say? But my chief information was the blue eved fairy."

formant was the blue-eyed farry."
"Was it Maidie f" exclaimed Kate, in such surprise and evident mortification that Eveivn, who had seen himself in a scrape, and had pitched upon the child, judging that her infantile volubility would be less likely to aggrieve than the tale-telling

would be less likely to aggrieve than the tale-telling of an older person, perceived at once the fresh error he had fallen into.

"Well, it was Maidie," he said, however. "Maidie is not a very formidable traiter, is she fithink she had a kind of lurking affection even for the 'naughty Kate,' at whose name she shook her head."

"Maidie!" said her sister, as though deeply hurt.
My little Madie!"
"You are very fond of your little sister?"
She had turned her head away.
("I must bring this to bear," thought Evelyn. "It

("I must bring this to bear," thought Evelyn. "It is a good idea to work upon.")

At last, and bit by bit, it all came out; nothing—so far as the narrator knew at least—being kept back or distorted from the truth; but to an unbiassed car, it was plain that a jaundeed view of every circumstance, of every friling word and deed, had been involuntarily taken; that a naturally high spirit, checked, curbed, and thwarted on every hand—enafed by contact with grosser natures, with all its purest affections repressed, and its noblest aspirations jeered at—had at length proved a soil in which the root of bitterness had taken the place of every tender blossom. every tender blossom.

To Evelyn, accustomed as he was to the sunny

side of life, to floating along its glittering surface, without a thought of deep and troubled waters, there was something in such a revelation that was not only unintelligible, but positively appalling; and had the voice which made it been one degree less feminine, and the form by his side been less less feminine, and the form by his side been less fragile and willow-like, bending beneath the force of his own vehemence, he would probably have re-pented of his knight-erraitry, and orsworn all further efforts on behalf of Kate Newbattle. As it was, he listened with a comical mixture of

sympathy and consternation.

What in the world could any one do for this hare-What in the world could any one do for this hare-brained girl, unstrung in her nerves, extravagant in her passions, and possessed of but one idea?

He had had no notion of anything so bad as this. How was it likely that even a temporary truce should be patched up between the opposing forces, when insubordunation and hatred—yes, hatred was the word—two stubborn things to deal with—seemed to have entwined themselves around every fibre of the toolish child's nature? To look at her, who could have believed it? The face, the beautiful face, that been such a pleasure to behold a few hours before, was such a pleasure to behold a few hours before, was now clouded like the angry sky overlead, every feature disordered by the storm which had broken forth, and which had left all disordered behind. Her whole frame was trembling. It was a—a pretty

kettle of fish altogether.

One thing was obvious; Kate must be soothed and queted, but she must also be brought down a Such gesticulation, such flashing of eyes and tor-

rents of elequence, were a together disturbing and embarrassing; and though no doubt it was very funny, he aid not find husself inclined to lauga. Hunry, he aid not find hinser! Inclined to laugh.

He was fairly silenced, in short, while thus ruminating; and as it turned out, silence was the thing of all others meet likely to have a beneficial effect upon the excited young lady. Her feelings having uninterrupted year, they carried her to the end of her tether weets, and they are the silence of the end of her tether

vent, they carried her to the end of her tether pretty smartly, and shame crept in. An uneasy sense of having gone too far began to show itself. Her tone said plainly, "Comfort me."

Evelyh, however, took no notice. She siole a glance round. He was stolidly gazing at the gray waste of rolling billows in front, as though he intended to say no more after all he had heard; and there was time for anxiety and a new distress to awake in her bosom ere he looked round, leaded into her face and smiled. And now," said he, "prepare for a lecture,"
Oh, yes," with a sigh of relief. looked into her face and smiled.
"And now," said he, "prepare

You are a strange girl, Kate; and you are only

seventeen—"
"How did you know that ?"

"How did you know that?"
"Don't interrupt the court; I know you are. Seventeen thinks a great deal of nonsense," continued Evelyn, with the sententiousness of eight-and-twenty; "and a certain seventeen, not two utiles off, has—she must excuse me for saying so—sho wn a neculiar apritude for the gift."
"You take it in that way? exclaimed Kate bitterly. "Then I have no friend left."
"May I take it, said Evelyn, "more seriously? May I "—putting his hand on hers, but less affectionately than indicassively—"speak as one who is many years older, who has seen a good deal of the world, and who—pshaw!—I can't be grandiloquent. But it is not worth it. Kate. Believe me, my dear Kate, it is not worth all this."
"Werth what?" said Kate, with some natural bewilderment. "I don't understand."
"They say at Carnochan that you are wayward and self-willed. You see yourself injured and illiterated. Shall I tell you what I see?"
"Yes," rather faintly.
"I see, Kate, a motherless girl—"
"And homeless."
"No, not homeless, dear; don't talk nonsense.

"No, not homeless,"
"No, not homeless, dear; don't talk nonsense.
Now, I must begin over again; and you spoiled the
rounded period besides. I am really in earnest now,
Kate: so listen. If you are motherless, you have a
kind and most indulgent father. If your home be
not all that you wish, it is beautiful and comfortable. If you do not find your sisters much of companions, I'm sure you love them—one of them very
dearly. Now tell me, have you ever set yourself to
see if there be nothing in you—"he stopped.

"Well ?"
"If your home be unhappy, have you ever tried to

"If your home be unhappy, have you ever tried to make it otherwise ?"

No answer.
"If they speak unkindly of you behind your back, have you kind thoughts of them?"

No answer.
"From all I have heard on both sides," continued Evelyn, slowly and clearly, "I have no hesitation in saying which I think to be most—not alone—but chiefly to blame. Do you know, Kate, which it is for the chiefly to blame.

He could not think afterward how he had had the courage to say it; it had only been by keeping his eyes stendfastly the other way that he had been able to speak the word, and having spoken, to allow it to stand.

But the truth was, that Evelyn, like most soft

But the trath was, that Evelyn, like most softhearted people, when ground up to the point, could
be tolerably severe; driven to break the fee by dire
necessity, when once fairly in for it, he would not
trust himself to look back and, resolved in this instance to push his valor a fourtance, he pronounced
the last few sentences in a slow, cold manner, that
sank like lead into the heart of his auditor.

It was some minutes before she could steady herself sufficiently to utter another syllable; but at
length Pride summoned Resolution, and by their
joint aid she rose, saying, "I dare say you are right;
but that being the case, there is no more to be said.

I—I think I will find my own way home."

"You are offended, Kate, and not justly," said
Evelyn with warmth. "You told me I was to speak;
I warned you I should not flatter; and now you are
angry because you have heard the truth!"

She stood still. "The truth," she repeated, as if
to herself. "The truth."

"Yes, the truth. Sit down again, my dear little
sister," he continued, more gently, "and think it
over for yourself. You say that one and all are
against you? I don't allow that, mind; but still,
suppose they are? Is it likely that a whole lot of
people would be against one if she were not in fault
—pretty much in faoit—ch, Kate? It stands to reason, don't you see?"

"They have made me what I am."

"Why should you not be more like them?"

"Because I dishike and despise them," con fucco.

"Oh, Kate!"

"I do, I do; I would not be like Lady Olivia or—
or Alice for the world. Even papa—he is not un-

"Oh, Kate!"
"I do, I do; I would not be like Lady Olivia or—
or Alice for the world. Even papa—he is not un-

kind, but he is not what you think; he does not really care for us; he will not trouble himself or put himself out of the way for any of us; anybody may do and say what they like so long as they do not interfere with him. When I tried to show him how things were going wrong he called me a mischief-maker. All papa cares for is his own case and comfort. Would you have me like him?"

"I think your father's ease and comfort ought to be a matter of concern to you."

"That is begging the question."

"Eh?" said Evelyn, opening his eyes. Clearly he must not let her take the initiative in this way.

"When people are mean, and selfish, and untruthful, you wish me to imitate them?"

"I retract the words," said Evelyn, looking her full in the face.

truthful, von wish me to imitate them?"

"I retract the words," said Evelyn, looking her full in the face.

Retract the words! No power on earth would have made Kate own to retracting one of her words in the heat of combat. She was staggered by the novelty of such an experience.

"I retract," repeated her companion, "and confess that I was wrong, and you are right, I would not wish you to resemble any one of those you named any more than you would wish it yourself. I would not be more willing to see you take their shape than you would yourself. You are superior to them in every way but one. Kate, why have you such a temper?"

It was easy to get on after that. Throughout all the harangue which followed—and she had it pretty roundly from him too—she could not for a mement lose sight of the tenor of that last sentence, and he was allowed to say what he chose of her temper. He spoke long, and he spoke well, for he liked—as who could not have done?—the pleasant task. An occasional faint remonstrance at the outset only gave additional significance to her subsequent silent acquiescence; and the piteousness of the stag-like eyes, which seemed to implore forbearance, added zest to the pleasure of feeling it was in his own they sought consolation.

At length it was agreed upon that he should go back to Carnochan on the following day, and if he found an opening, tender such submission from the rebel as might lead to her recall.

It would be a puty to spoil by untoward revelation

It would be a pity to spoil by untoward revelation the reader's enjoyment of the way in which Mistress Kate's naughtmess is taken out of her, and her proud spirit made to bend. She is to be commended to the lovers of novels as a high-hearted, sweet and honest girl, a thousand times more charming than those heroines of to-day—Mr. Trollope's somewhat coarse young aristocrats and Mr. Blackmore's lovely but vague rustic maideus. A fresher, prettier, more unpretentions little story than "Trouble-some Daughters" is not to be found, and Mrs. Walford deserves cordial recognition of the growing strength of her band.

THE RELIGIOUS DRAMA.

MIRACLE PLAYS AND SACRED DRAMAS: A HISTORICAL STRVEY. By Dr. KARL HASE. Translated from the German by A. W. Jackson, and edited by the Rev. W. W. Jackson, Fellow of Exeter College, Oxford. Boston: Houghton, Mifflin & Co., 1880.

The editor of this work observes in his preface that it may be divided into two portions. first haif," he says, "sketches the rise and decline of the Mysteries and Miracle Plays, i e., of the religious drama properly so called; the second half traces the effect of the religious play on later dramatic literature in France, Germany and Spain, and concludes with a general criticism of the relations between the Church and the Stage." There is no special reference to England and the English Stage. This deficiency, if it may be so regarded, is reme died by several valuable notes supplied by the Eng-

The early Church, the Church of the Martyrs, regarded the theatre, "with its alluring portraiture of the whole sensuous life of the Old World, as a place consecrated to the service of the evil one." Tertuilian asks those who will not renounce play: " whether the God of truth, who hates all falsehood, can be willing to receive into His kingdom those whose features and hair, whose age and sex, whose sighs and laughter are all feigned"; and he promises them " a tragedy of their own, when, in the day of judgment, they shall be consigned to everlasting suffering." For a long time the Church threatened to expel any of her members who would not reimquish their love of the theatre, and refused to admit actors except on condition of renouncing their profession. And yet even the actors found : patron saint in St. Genesius. In ridicule of the Christian baptism he had been baptized on the stage. The solemuity of the act so impressed him that he considered himself really baptized, and he became a martyr during the Diocletian persecution Dr. Hase traces the gradual establishment of the Christian after the disappearance of the classical drama. He says:

From the time of Gregory the Great the mass it world-tragedy of Golgotta. It embraced the mass it-self became an almost dramatic colebration of the world-tragedy of Golgotha. It embraced thewhole scale of religious emotion, from the mournful cry of the "Miserere" to the juriale of the "Gloria in ex-celsis," It was for this reason that it afterward so readily served as a text-book for majestic sym-alogics.

phonics.

During Passion Week, the custom, which once prevailed in old Roman churches, is still retained in the Chapel of the Vatican. After the Old Testament psalus and prophecies, on the morning of Good

the Chapel of the Vatican. After the Old Testament psalus and prophecies, on the morning of Good Friday, the Passion from St. John is sung with voices arranged as in an oratoric: Christ is tenor, Filate bass; there are choruses of the prests, of the soldiers, of the people, interspersed with the evangeheal narrative in rectiative. Thus the Passionmusic of Sebastian Bach, which is usually esteemed a fruit of the religious worship of Pretestant Germany, belongs in some sense to the early Church. At any rate, it is in unconscious agreement with her practice, of which it is increay a grand Protestant development.

In the processions which were held by the towns, according to immenorial custom, either on the day of the death of their patron saint, which was regarded as the day of his birth to everasating life, er in commencration of some great deliverance—also later in the pageantries of Corpus Christi Day—the priests and friars in their picturesque costumes, and the guilds and corporations in their festival robes, with their tapers and banners, formed a spectable in themselves. In addition, we find all kinds of pions munmaries; Adam and Eve carrying between them the Tree of Knowledge; 8t. John the Baptist as a herald, with the banner of Christ and a lamb; Judas bearing a bag of money, followed by the Devil with the gallows; 8t. George on his warhorse, training after him the slain dragon; wath other saints, represented according to their varied individuality. In the yearly procession at Messina, the principal part is still assigned to a camel, or rather to its skin, in which are stuck two lusty youths. The legend relates that once during a famine the Madonna sent a camel laden with corn to the relief of the city. At Orleans, on the anniversary of its deliverance, the triumphal procession was headed by a lad in the knightly armor of the Maid. At Quedlinburg it was not considered that the Bishop of Haberstadt had usurped any undue honor when he rode into the town as the representative of the Saviour, while priests, pe

The Miracle Plays were developed from the Easter and Christmas plays. They arose in France, but were soon adopted by all German and Latin nations. They were warmly relished by the common people, who generally knew their tenor, as they were taken from the Bible or from popular legends. There was much pantomime, with an occasional lapse into the vulgar tongue. Afterward, when the people instead of the priests became the actors, the transition to the vernacular became absolute. Often the represcutation of these plays was made a matter of public

concern:

If a whole town undertook a play, a solemn trumpet call (le cri du jeu) summoned all who wished to join in the representation for the honor of Christ or the good of their souls. Such persons had to place in the hands of an officer of justice a signed paper, in which they swore, on pain of death or the forfeiture of their goods, that they would carefully study the role they undertook, and that they would appear on the day fixed for the performance. As the common people found many suitable parts—for instance, those of the Israelites in the wilderness, or the Jewish spectators at the entry into Jerusalem, at the judgment-seat, and during the crucifixion—great numbers flocked to offer their cooperation. Sometimes nearly half a town acted, while the other half looked on, in company with the people from the surrounding districts.

As the action of the Miracle Play extended "beconcern:

As the action of the Miracle Play extended " be yond this world into the upper and lower worlds as well," the stage was arranged to accommodate itself to representation. In France there was a stage of three stories, which is thus described:

of three stories, which is thus described:

The topmost represented Paradise, and in it were the Trinity, the saints, and angels. It was carefully adorned with tapestry, and shaded by trees, of which it is incidentally remarked that they were green, and that they appeared to blossom and emit sweet odors; it also contained an organ. In the middle was the earthly stage, which was made as large as possible. Below was Hell, sometimes represented as the jaws of Hell by the opening and shutting of the mouth of an enormous dragon. The poet's words were then literally true:

"Within the stage's narrow bound. " Within the stage's narrow bound,

The whole creation circles round; Each soul, with measured haste, is driven Through this wide earth to hell or heaven. Brunelleschi, who could arch the great cupola of the Florentine cathedral, did not consider the erection of the stage for a festival play a degradation of

The unity of place was thus preserved amid all

changes; the unity of time seems to have caused less anxiety. The Divine Hero was born and laid in the manger in the morning, and in the evening he hung on the cross; while " a mere wave of the hand could dispose or centuries of ages." All the players came upon the stage at once. Each actor on hi first appearance had to state what he represented, or some appointed person aunounced him to the audience. There was a herald whose duty it was to admonish the people to keep silence.

Professor Hase explains clearly the distinction be tween Mysteries and Moralities, which are often confounded. The subject of the Mystery was derived chiefly from Holy Writ. The primary meaning of the word, secret, was suited to the original purport of these plays, the visible representation of the In carnation and Redemption, the secrets of the Kingdom of God. The Morality was an allegorie representation. Faith, Hope and Charity appeared as personages, or Virtue and Vice-"like the entities," says Professor Hase, "which Robespierre harangued in his debased Festival of the Champ de Mars." But the Mystery and Morality were in some measure united in the representation of a parable from the Holy Scriptures-the Wise and Foolish Virgins for instance, or the Rich Man and Lazarus. The Miracle Plays represent the miracle of the Saint as well as his martyrdom. Then there were Plays of the Virgin. These no longer followed the Scriptural narrative, exhibiting the joys and sorrows of the Divine Mother during her lifetime, but depicted what she had accomplished for her worshippers. In the fifteenth century these distinctions were lost. Secular pieces were called Mysteries. Miracle Plays were very seriously regarded by the actors as well as the spectators. Before commencing the whole troupe knelt upon the stage and sang the hymn Veni Creator Spiritus either in Latin or the national version. Sometimes the spectators joined in the hymn.

There was medieval naïveté, rusticity or unconthness which gave the Miracle Plays involuntarily a comic character. The story in Eulenspiegel shows what it was possible to do voluntarily:

comic character. The story in Eulenspiegel shows what it was possible to do voluntarily:

Eulenspiegel had entered a priest's service as sacristan. The priest's one-eyed cook did not regard him with the same favor that her master did. At the service on Easter morning, the Resurrection had to be presented. The priest but the cook into the grave to act as an angel, while he himself, with a banner in his hand, represented the Lord. Eulenspiegel, as manager of the performance, selected for the three Maries the three simplest rustics he could find, and instructed them in what they had to say. When the angel asked them: "Whom seek ye?"—they replied: "We seek the priest's one-eyed hussy." The cook jumped out of the grave in a rage and beat the three Maries, who returned the blows: the priest three Maries, who returned the blows: the priest threw away his banner and helped the cook; while the rogue Eulenspiegel made off in the midst of the general confusion.

We certainly can scarcely help smiling when a saint is termed Monsignor—"Monsignor 8t. Paul"—of when an angel addresses as "Madame" the departed soul of Jesus—or when God the Father calls to Adam in Eden "Beaufrere"—or when the Saviour on the cross says to John: "John, dear consin mine!"—or when our Lord is commended by Mary Magolaiene as a "cask of all virtues." Births are unlessitatingly made to take place on the stage, and at the saints or at the highest of all births, the angels sing. In one mystery, God the Father is represented as sleeping on His heavenly throne during the erneilixion, and as being afterward roused by an angel with very sharp words. In a favorite miracle play of "8t. Barbara," when she is suspended by the legs and burned on each limb, she compares hetself to a bit of roast meat, thoroughly done and just fit to be served. The souls of the dying depart from their months in the form of small images, as we also see in contemporary pictures, and are received by angels or devis. As Judas dying depart from their months in the form of small images, as we also see in contemperary pictures, and are received by angels or devis. As Judas denied the Lord, a very grimy soul is seen to leave his rent body as he falls. Seth refers to the first book of Moses, and then says the Lord's Prayer. The learned Solomon rejoices the heart of the Queen of Sheba by the promise that the poet Æsop and the great prophet David will both remember her in the time to come; then he quarrels with one of his wives, and drinks a mug of beer. Of the institution of the Lord's Supper, we find it said that Christ then sang the first mass. Nero, as well as Tarist then sang the first mass. Nero, as well as he French king. Clovis, is made to sw ar by Ma-nommed and then by St. Ignatius—a sort of pattern ath for the heathen of every age.

Professor Hase mentions the curious trace of the old Mysteries observable in modern times. He says: When in the middle of the eighteenth century,

When in the middle of the eighteenth century, German dramatic poetry, on the eve of bidding a long farewell to the Church, adapted itself to a sentimental and suited form of Christianity, the great master of the reigning school, the poet of the "Mestiah," composed also Biblical dramas—the Death of Adam, Solomon, David. He did not lack imitators. Zucharias Werner attempted a revival of the religious drama on his own account, and in the hangange of noetry he preached Christ's blood and wounds not without occasional flashes of genius and real artistic inspiration. In the "Sons of Tinles," published in 1803, he availed himself of the tragic overthrow of the Templars to inculcate by means of their sacrifice, which he employed with some art for his purpose, a kind of secret bond of Christian freemesony, as the regenerate form of Christianity destined to renovate the world. This writer, whose genius was at once schauous and Christianity destined to renovate the world. This writer, whose genius was at once schesous and spiritual, when he undertook to bring Luther on the stage, represented him not as the Reformer, strong in faith and mighty in deed, but as a kind of night wandering saint; and the tinge of mysof night wandering saint; and the image of mys-ticism which was certainly discoverable in Lather and his followers, he evagrerated to a cari-cature. It was hardly only after his apostasy that it became advisable for him to atome for the "Con-secration of Strength" "Die Weihe der Kraft", by a pitiful "Consecration of Weakness." The German nation remained indifferent to these unnat-valued and assertatival compositions.

The Passion Plays which are still exhibited at Oberammergan and at Liesing in Carinthia, are fully and critically described. A lecture is devoted to the Sacred Drama in Spain, with notices of Lope de Vega and Calderon, the remarks upon the last named being particularly full. Another lecture traces the influence of the religious drama upon French classical tragedy, examples being derived from the Polyeucle of Corneille, the Esther of Racine, the Zaire of Voltaire, though the claims of the latter to be regarded as a Christian drama are considered dubious. The fifth lecture is upon Hans Sachs and Lessing's Nathan the Wise, of which the following estimate is given :

This drama, which in its technical form resembles This drama, which in its technical form resembles no other of Lessing's, is strictly a didactic poem, almost as much so as a medieval morality. There is no impetus in the action, and the denouement has nothing dramatic; it does not even afford us any clear glimpse of the future of the two young people, for whom our sympathy has naturally been enlisted, and whose love is now moderated to the tranquil affection of brother and suster. In fact, through both the entire tale and the verse there runs a slightly fruid vein—and yet the piece went straight to the heart of the German nation. It illustrated the neblest teatures of the struggle of the age for liberty of opinion, charity toward those of a different creed and the religion of humanity.

Professor Hase concludes these lectures, which

Professor Hase concludes these lectures, which were delivered by him before a mixed audience at Jena and Weimar in the winter of 1857-'58, with the following observations upon the relations and functions of the Church and the Theatre:

The vital force of religion in Christian countries

The vital force of religion in Caristian countries has determined the current of human life in favor of a separation between Church and State. Even as we trace in these, as far back as cur vision can reach, the two fundamental principles of all human fellowship, in the State the justly ordered public association, in the Church the effort to form manassociation, in the Church the clioric form man-kind into a religious community; and as, too, each of these rests on its separate historical basis and protects and strengthens the other, thus will the Christian form of worship, which centres in the Word of God and in the simple sacred rites ordained Christian form of worship, which centres in the Word of God and in the simple sacred rites ordained by Christ, remain distinct from art, and only gather artistic forms around it in so far as these are immediately directed to the divine service and are an expression of the religious spirit. But in the Theatre the poet will cause ever new pictures to pass before the successive generations of mankind, portraying for them all the changing varieties of human life, whether those which shall then exist or those which he may find in the memory or traditious of the nations. With them he will combine the contrasts of feeling and fate, and the story of the condict of the ideal with the real. If the Theatre is to be the mirror of humanity, it has no need of the Church in her limited capacity as an institution for divine worship, while the Church has still less need of the Theatre. This latter is neither a portion of the sacred building, nor a chapel of Satan, nor yet is it fitting that it should assume with regard to the Church a magnificent position like that of the Royal Theatre of Berlin, which is situated between two ungraceful, half-mod.rn. half-antique churches. The Church, as the brotherho of presided over by the Spirit of Christ, is necessary to the salvation of mankind; the Theatre is only the in strument of an ennobling culture and a means of harmless relaxation. The true union of the two forces does not lie in their identification but in a friendly distinction of their respective offices, which shall tend to promote the welfare of both.

A gentleman at one of the hotels spilt some mik on his coat and wondered if it would leave a grease spot. "Grease spot I" queried the follow boarder just opposite," grease spot I Well, I should say no. Rather look for chalk marks when it dries up," The quality of the mik served at that notel justifies us in agreeiog with him.—(Kockuk Constitution. DR. SCHLIEMANN'S NEW BOOK

HE HIMSELF GIVES AN ACCOUNT OF IT. TO BE PUBLISHED IN SEPTEMBER, SIMULTANEOUSLY, IN LEIPSIC, LONDON AND NEW-YORK-THE VOL-UME TO OPEN WITH AN AUTOBIOGRAPHY-THE CONTENTS OF THE BOOK-DR. SCHLIEMANN ON THE STUDY OF THE GREEK LANGUAGE-THE EN-THUSIASM WHICH MAKES HARD WORK LIGHT.

FROM AN OCCASIONAL CORRESPONDENT OF THE TRIBUNE. BERLIN, July 19 .- While in Leipsic a short time ago, I was sitting one day at table d'hote in the Hotel de Prusse, when I noticed approaching the table a man of medium height who was rather thick set and stooped a little. He was dressed in a brown suit of some simple light material, and wore grayish stubby mustache, but no beard. A pair of spectacles stretched around a rather broad face, and the head was thinly covered with dry hair. In fact. I had before me Dr. Henry Schliemann, the celebrated Greek archæologist, who had toru bimself away from his favorite studies for a moment in

order to supply the demands of the inner man. Dr. Schliemann has been buried in the quiet old university town of Leipsic for more than two months busily engaged in preparing for the press an important work on Troy, which will be published in September, simultaneously, by F. A. Brockhaus at Leipsic, by John Murray at London, and by Harper & Brothers at New-York. The book will be an imperial octavo of some eight hundred pages, illustrated by an excellent map, many plans, a large number of views, and by about 2,000 different characteristic types of objects discovered at the excavations on the site of Troy. For the most part the Trojan antiquities are unique, but whenever there are analoga in other collections, those analoga are always carefully pointed out.

DR. SCHLIEMANN'S AUTOBIOGRAPHY.

Dr. Schliemann has furnished me with the following resume of the contents of the volume. He divides the book into eleven parts. First comes the Autobiography. "This portion of the work is not prompted by vanity," the Doctor remarked, "but by a desire to show how the pursuits of my later life have been suggested by and have been the natural coasequence of the impressions I received in my earliest childhood; and that the pickaxe and spade for the excavation of Troy and Mycense were both forged and sharpened in the little village of Macklenburg in which I passed eight years of my earliest childhood. I shall only touch upon my life in California in order that I may dwell at length upon my days in the Orient in the midst of my favorite studies. I also found it necessary to relate how I obtained the means which enabled me in the autumn of my life to realize the gigantic projects I formed when a poor little boy. But I fiafter myself that the manner in which I have employed my time, and the use I have made of wealth, vill meet with universal approbation, and that my autobiography may aid in diffusing among the intelligent public of all countries a taste for the high and noble pursuits which have sustained my courage | away. during the hard trials of life, and which promise to sweeten the days yet left me to live.

"As the book is altogether a scientific work," con tinued the Doctor, "a historical account of the excavations would be out of place in the text, but as this is a subject of great interest, I have joined it to my autobiography and told the story of the unearthing of Troy and Ithaca. The materials for the book, it will thus be seen, have been obtained not without much toil and expense. The Turkish Government in Asia Minor, like the Greek Government in the Peloponnesus, have thrown many hindrances in the way of the prosecution of my work. While paying my Greek workmen at the rate of about four hundred frances a day, I have had also to stand the expense of supporting Government spies sent to HOW THE GREEK LANGUAGE SHOULD BE TAUGHT.

"I have availed myself of the opportunity afforded me by this autobiography to dwell at some length on the erroneous method by which the Greek language is taught in America and England, In fact, I think it a cruel injustice to inflict for eight years upon an unhappy pupil a language of which, when he leaves college, he knows hardly more than when he first began to learn it. As causes of these miserable results I accuse, in the first place, the arbitrary and atrocious pronunciation of Greek lor. Bianca Bianchi, the talented and pretty young usual in America and England, and in the second place the erroneous method employed, according impediments, whereas the accents con- lateness of the season, a distinguished audience, stitute a most important auxiliary in who applauded vociferously the sweet voice of an tearning the language. What a happy effect could artist whose name, I predict, will be more widely be produced on general education, and what an enormous stimulus could be given to scientific pursuits, if intelligent youths could obtain in eighteen months not only a thorough knowledge of that nost divine and most sonorous language which was spoken by Homer and Plato, and could learn the latter tongue as a living language so as never to forget it! And how easily, at how small an expense, could the change be made. A detailed account of the method I recommend will be found in my book. I got the idea at the commencement of a London college to which I was invited some time. There were orations in English, German, French, Latin and Greek. I understood them all except those in Greek, of which I did not understand a single word. I preach no idle theories, but stubborn facts, and I ought, therefore, to be listened to." FURTHER CONTENTS OF THE BOOK.

The second division of the book will consist of a full descripion of the country of the Trojans, its mountains, promontories, rivers, valleys, its geology, botany, zoology, history, as well as its allimportant ethnology and philology. 3. Then will follow criticisms of all ancient and modern literatures on Troy. 4. The author will then take up the first city of Troy, the ruins of which are on the rocks of Hissarlik at a depth of from forty to fifty feet below the surface. 5. The second city. Bronze was in both cities still unknown, but gold, silver and copper were known. In both cities were found five axes of jade (nephrite), which prove that the inhabitants had immigrated from the highlands of Asia. 6. The third or the burnt city, in which ten treasures were found. Here bronze, as well as the art of soldering, was known. The geology of the strata of the debris of this most remarkable burnt city, as well as the strata of the two preceding cities and all the following cities, is minutely described by Professor Rudolph Virchow, of Berlin, Em. Burwouf, of Paris; and Dr. Schliemann. Here were tound five jade axes and three more in the following cities. 7. The fourth city. 8. The fifth city. Both of these cities are prehistoric settlements. 9. The sixth city is a Lydian settlement, all the pottery showing the very greatest resemblance to the most ancient pottery found in the terremare between the trans-Paduan district and the Abruzz: in Italy, 10. The seventh city, the Ilion of the Eolic colony. 11. The heroic tumuli of the Troad, six of which Dr. Schliemann has explored.

The volume closes with a number of appendices written by well-known savants; for example-an appendix by Professor A. H. Savce on the wonderful Trojan inscriptions; one by Professor J. P. Mahaffy on the chronology of Ilion; one by Professor Virchow on the identity of the burnt city with the Homeric Troy; and one by Professor Max Müller.

"If at present not all philologists believe that I have discovered Troy in the third or burnt city," said the Doctor, after he had given me the foregoing account of the contents of his new book, "on my death this discovery will be universally acknowledged, and there being no second Troy to excavate, I venture to hope that my present work, which is the result of long years of hard labor, will be appreciated, and will be considered for all coming ages very useful for reference. All my arguments in the book are supported by quotations from ancient classics, and of such quotations there are, I think, more than 5,000 in foot-notes,"

DR. SCHLIEMANN TO REMAIN ABROAD.

In answer to the question when he thought of returning to the United States, for it will be remember d that Dr. Schliemann is a naturalized American citizen, and is very proud of the fact, he re plied with considerable warmth, "If that depended upon me, I would go over instantly and would never again leave the great country. But my days are numbered and my minutes are receions

sides, in America I cannot be of any use to science. whereas I may still be of great use to it by continuing my explorations in the Orient, where Sardes in Asia Minor, Lycosura in Arcadia and Orchomenos in Bootia impatiently await their delivery by my pickaxe and spade. Sardes alone covers as much space as the widespread city of Berlin. My fellowcitizens are by far too intelligent not to understand all this, and I feel sure that they would applaud and hail with far greater enthusiasm any new archeological discovery I might make than any lecture I could deliver before them personally on my old discoveries."

THE ARCHÆOLOGIST'S MANNER OF LIFE.

Dr. Schleimann's habits of life at Leipsic are interesting. I was informed that he rises at 4 o'clock in the morning and rides on horseback until 6:30, when he takes coffee and is at his work-table at 7 o'clock, from which he does not rise until 2. Though he comes to table d'hote when it is half through, in order to save time, he eats every course and is away from the table the first one. So precious is every moment that he does not stop to greet the ladies before taking his seat, but begins bowing at some distauce from the table as he comes forward. After dinner he begins work again and continues until 8. He then takes a walk or rests until 9:30, when he retires. This methodical course of life is scarcely ever interupted. The Grand Duke of Weimar invited the Doctor to a 6 o'clock dinner a little time ago, but the invitation was politely refused on account of the hour. The Duke then fixed the hour at 2, the same as at the table d'hote, and the busy savant accepted the proffered honor. HIS PASSION FOR EVERYTHING THAT IS GREEK.

Dr. Schliemann's passion for everything Greck amounts to real enthusiasm. THE TRIBUNE has already mentioned the fact that his children even are called after Homeric heroes. His bright little girl, with her beautiful large eyes, an exact image of her mother, is named Andromsche, while the still younger boy is addressed as Agamemnon. I could not restrain a smile as I sat drinking my coffee in the pretty garden adjoining the Hotel de Prasse, on the day of my departure, at hearing au English nurse say to one of the children, who were having a pitched battle over a toy, "Freddy, like a good boy, give Agamemnon his donkey." There is an amusing story floating about Leipsic spropos of Dr. Schliemann's love for Greek Christian names. Soon after his arrival at the hotel, some two months are, Mrs. Schliemann told the enambermaid that when the Doctor asked what her name was, in order that he might know how to address her when he wanted anything, to inform him that she was called Nausicas, she who, while enraged in washing the garments of her royal father on the coast, was the first to meet the shipwrecked Ulysses. So a few days afterward when the Doctor asked the girl her name, he was delighted with her response, bat when, on inquiring her native place and expecting to hear some Grecian town, she replied, Lubertwalkwitz—n village a few miles from Lopsic—the romance that surrounded the girl suddenly faded away.

The linguistic accomplishments of both Dr. Schliemann and his wife have often been dwelt upon, but it may not be generally known that the processor of the protector's lineal descendants.

James Washers, how was Chancellor of the Cromwell blood through the Yrankiands, Barones, on the total of the Cromwell blood through the Frankiands, Earlean to the Frankiands, Barones, on the total of the Protector have in these cases exhibited cannot be legitimately attributed to the Cromwell blood through the Frankiands, Barones, of the Protector have in these cases exhibited cannot be entirely of over that the talent which the descendants of the Protector's descendants in the protector have of the himself the protecto already mentioned the fact that his children even

Schliemann and his wife have often been dwelt upon, but it may not be generally known that the Doctor now feels more at home in his adopted English than in his native German. The English ver sion of the forthcoming book was first written, and the German will be the translation. Forty years outside of Germany has made Dr. Schliemann feel rusty in the German language. He speaks English with great fluency and with perfect correctness, but with an accent. He is to come to Berlin on the 5th of next month to read a paper at the opening of the Anthropological Congress AMERICANS IN BURLIN.

Judge Danforth, of the New-York Court of Appeals, and Judge Boardman, of the New-York Supreme Court, were in Berlin last week. The latter, who is now in Hamburg, returns to the United States in the early autumn. Professor Willard Fiske was married on Wednesday morning at the American Legation to Miss Jennie McGraw, daughter of the late John McGraw, one of the benefactors of Cornell University. Auerbach, in proposing the health of the groom at the wedding breakfast, made one of his customary witty speeches. The last time the povelist spoke in the dining-room of the Legation it was at the funeral of Bayard Tayprima donna who is rising into fame at Vienna, has been filing a brief engagement at Kroll's. I heard her firewell performance last Friday night in "Lucia." She had a large, and, considering the known before she dies.

GARFIELD IN THE LIGHT OF PHRENOLOGY

The August number of The Phrenological Journal contains a sketch of General Gartield which begins with the following analysis of his mental characteristics, based upon an examination from the phrenologist's point of view. As many persons at tribute no little value to such phrenological statements, this analysis will undoubtedly be read with

Interest:

James A. Garfield is a man of very strong physical constitution, with broad shoulders, deep chest and a good nutritive system, which serve to sustain with ample vigor his uncommonly large brain: standing fully sax feet high, and weighing 220 pounds. The head, which is twenty-four inches in encounference, seems to be very long from front to rear, and taen the length seems extreme from the centre of the car to the root of the nose; it is also long from the opening of the ear backward. The whole backbead is large, and the social group amply indicated, but the reader will observe the extreme length unterior to the opening of the ears, expecially across the lower part of the forehead, in which are located the organs of the perceptive intellect, those which gather and retain knowledge, and bring a man into quick sympathy with the external world, and also with the world of facts as developed in science and literature.

with the world of facts as developed in science and literature.

Pernaps there are not two men in a hundred thousand who are intelligent and educated, who will see as much and take into account so many of the principles involved in what he sees as the satiject blore as. Nothing escapes his attention; he remembers things in their elements, their qualities, and peculiarities, such as form, size and color. He would make an excellent judge of the size of articles, and also of their weight, by simple observation. He has a talent for natural science, especially chemistry and natural philosophy. His memory, indicated by the funess in the middle of the forehead, is coormously developed, along him in retaining vividly all the unpressions that are worth recainad.

The superior portion of the forchead is developed more prominently in the analogical than in the logical. His entel intels ctual force is in the power to cluddate and make subjects clear, hence he is able to teach to others whatever he knows himself.

He h. s the talent for reading character, hence he addresses himself to each multidual according to his peculiar characteristics, and reaches results in the readnest and best way. His language is rature largely indicated; he would be known more for specific compactness than for an ornate and claborate style, because he goes as alrectly as possible from the premises to the conclusion, and never seems to forget the point at issue.

The stdehead is well developed in the region of Order, Constructiveness, sense of the beautiful and of the grand. It is also strongly marked in the region of Combativeness and Destructiveness, sense of the beautiful and of the grand. It is also strongly marked in the region of Combativeness and Destructiveness, which give force and zealous carnestness in the prosecution of that which he attempts to do: He is able to compet himself to be torough, and to hold his mind and his efforts in the direction required, antil the has made himself in ster or the singlet. Industry is one of his strong Pernaps there are not two men in a bundred thousand

and he has great familiarity in his treatment of the young.

His method of studying subjects is instinctive; he considers all the facts, every condition that will be brought into question, and combiaing these by means of his logical force, his conclusions seem clear, are vigorously stated and influential. He has a strong physiognomy; that broad and high check-bone indicates vital power; that strong hose indicates determination, courage and postiveness; the funess of the hips shows warmth of affection and of sympathy.

There are few men who are as well adapted to comprehend the length and depth and details of business, and hold their knowledge where it will be ready for use when it is required; hence, as a lawyer or statesman, he should be able to impart to people his knowledge effectively and exhaustively whenever required. He is naturally qualified to be master of turbulent men, and to meet force by force, and to stand his ground in the midst of hardships, difficulties and opposition.

CONCERNING MR. RIPLEY.

From The American Art Journal.

This place (the Interary editorship of The Tribund) are the died in the eye of the whole world for one-anotherty years, and it was well fit od-holestly, justly, truinfully; as free from prejudice and bias as belongs to minima composition. His system of criticism was sympathetic and approximative. Within the ordinary scope of literary production, he was prompt to see the merits of a work. If he was at all partial, it was a kind yjobs toward the author. In the analysis of works of philosophy, and all subjects relating to the indicessor of the second of the literature of the indicessor of the literature of the indicessor of the literature of the literature of the indicessor of mind and speculation, he was therough,

penetrating and comprehensive—no man more capable no man better furnished. In treating anel topics, he belonged to the midern school, and was abreas of all its theories, projects and researches. In regard to literature the projects and researches. In regard to literature the projects and researches. In regard to literature the projects in the same property of the ancients; his tastes were conservative, and heartly approved of such writers as Washington Irving and William Cuilen Bryant, although fully comprehending and rendering full justice to the new regime of writers. All along this industrious literature are thickly strewn evidences of the takent, the fidelity the perseverance and good faith of one of the nonless of the American sons of literature.

As a man, George Ripley was no less to be honored than as a critic and scholar. His personal bearing commended him at once to welcome and good wil; his manners and speech were always genial, and speed with a tone of quizzleality and humor. He was the very embodiment of suavity-and self-respect. His higher the property of the called the standard of criticism and to maintain the discrept the daily of criticism and to maintain the discrept the daily of the daily

very embodiment of suavity and self-respect. His influence upon the literature of the country has been always ameliorating, and tended to advance the standard
of criticism, and to maintain the digity of the daily
press. The ripe, old age be had attained and left bin
the only survivor, with a single exception of the original Triinune hand; while he remained, Greeley, Margaret Fuller, Bayard Taylor, William H. Fry and others,
has immediate associates on the great 1 urnal, had depurced. Most worthly does he close the bright procession, and pronounce the valedictory for his honored

OLIVER CROMWELL'S DESCENDANTS.

From The St. James's Gazette.

The last descendant of Cromwell in a direct male line, Mr. Oliver Cromwell, of Cheshunt, a London attorney, died in 1821, and his daughter died in 1849, leaving children and grandchildren who are

1849. leaving children and grandchildren who are still living.

Nothing is more remarkable than the general mediocrity of Cromwell's posterity. There are, of course, some distinguished exceptions. A race cannot be reckoned as altogether destitute of parts which has produced men like Sir George Cornewall Lewis, the late Earl of Clarendon, Mr. Charles Villiers, Sir John Lubbock, and the present Viceroy of India. But if we take into account the number of Cromwell's known descendants, the proportion of able or distinguished men among them must be pronounced to be singularly small. It is noteworthy also that for more than a hundred years after Cromwell's death not one of his descendants had achieved distinction except his son Henry; and that of those who have subsequently achieved it, all, except Mr. Vansittart, who was Chancellor of the

JAMES B. EADS' CAREER.

From The Sacramento Record-Union. From the Sacramento Record-Union.

Mr. Eads became familiar with the Mississippt and Ohio Rivers when in his early years he was engaged in running steamboats on their waters. It is said that he was first a steamboat clerk, a pilot and then a master. Subsequently he became an owner of boats, a manager of works for a large boating and contracting company, and while thus engaged in superintending the raising of sunken vessels, the construction of wharves and other river works, he was afforded special opportunities for studying the laws governing the science of hydraulies at applicable to the improvement of rivers, and daily presented to view by the flow of the Father of Waters.

During the war of the Rebellion he became promi-

During the war of the Rebellion he became promi-During the war of the Rebellion he became promi-nent as a contractor and builder of ironciad vessels, and showed his ability in successfully conducting various other engineering enterprises. Since that time his two principal achievements have been the construction of the bridge over the Mississippi at St. Louis as noted, and the improvement of the mouth of the Mississippi by means of jetties.

Distinguished French literary man (staying in English connery village to study characteri; An, then, you do undarestand ma Engless talk tres good in Jemima Hann: "O yes, sir, you 'ave staved 'ere so long you 'ave got quite naturalized." D. F. L. M. (indignantly): "Naturai eyes, by gar! I do think zo; also 'ave I ze natural 'air and teeth likvis, you, deux and dthree." - | Fais.

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